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ABSTRACT

This paper examines several language learning and teaching experiences described in the literary works of Burroughs's "Tarzan of the Apes," Shakespeare's "Henry V," Scott's "The Jewel in the Crown," and Alcott's "Little Women." In all cases, the language being learned was not necessary for daily activities, yet each case demonstrates that language learning is more than learning pieces of lexicon or grammar. Learning is cultural and personal in context; sometimes coinciding, sometimes conflicting. Analysis findings reveal teaching methods both traditional and modern, with tremendous variation from induction association to learner-chosen words. The relationships of language and power and human and cultural identity through language are found, especially in "Henry V" and "Tarzan." It is suggested that perhaps the author's own language learning experiences affected his or her description and methodology in the texts. Most striking is the more modern learner-centered teaching approach and curriculum found in "Henry V," "Little Women," and "Tarzan"; in "Little Women," even affect is related to content of the learning materials. A Tarzan vocabulary is appended. (Contains 12 references.) (NAV)

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ED 389 169

Tarzan Learns to Read, and Other Literary Language Lessons[1]

by Lise Winer

Literature provides many opportunities to see what people who are not linguists, and not language teachers, have to say about the process of language learning.[2] What assumptions about second language learning and pedagogy underlie these depictions? What insights can we draw from them that are relevant to current philosophies? This paper examines several language learning and teaching experiences described in four literary contexts: Shakespeare's (1623) *Henry V*, Edgar Rice Burroughs's (1914) *Tarzan of the Apes*, Paul Scott's (1966) *The Jewel in the Crown*, and Louisa May Alcott's (1863) *Little Women*.

Henry V

Shakespeare's *The Life of Henry the Fifth* (1623) is perhaps best remembered by non-linguists for the king's speech in III.1, rallying the troops on St. Crispin's Day. However, while King Harry is "teaching" the French troops one kind of "English lesson," Katharine, daughter of the king and queen of France, is learning another kind from her attendant, Alice, in III.4.[3]

Katharine. Alice tu as été en Angleterre, et tu parles bien le langage.
Alice. Un peu, madame.
Katharine. Je te prie, m'enseignez. Il faut que j'apprenne à parler. Comment appelez-vous la main en anglais?
Alice. La main? Elle est appelée de hand.
Katharine. De hand. Et les doigts?
Alice. Les doigts? Ma foi, j'oublie les doigts, mais je me souviendrai. Les doigts? Je pense qu'ils sont appelés de fingres — oui, de fingres.
Katharine. La main, de hand; les doigts, de fingres. Je pense que je suis le bon écolier. J'ai gagné deux mots d'anglais vitement. Comment appelez-vous les ongles?
Alice. Les ongles? Nous les appelons de nayles.
Katharine. De nayles. Ecoutez. Dites-moi si je parle bien: de hand, de fingres, et de nayles.
Alice. C'est bien dit, madame; il est fort bon anglais.
Katharine. Dites-moi l'anglais pour le bras.
Alice. De arm, madame.
Katharine. Et le coude?
Alice. D'elbow.
Katharine. D'elbow. Je m'en fais la répétition de tous les mots que vous m'avez appris dès à présent.
Alice. Il est trop difficile, madame, comme je pense.
Katharine. Excusez-moi, Alice. Ecoutez: d'hand, de fingre, de nayles, d'arma, de bilbow.
Alice. D'elbow, madame.

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Katharine. O, Seigneur Dieu, je m'en oublie! D'elbow. Comment appelez-vous le col?
Alice. De nick, madame.
Katharine. De nick. Et le menton?
Alice. De chin.
Katharine. De sin. Le col, de nick; le menton, de sin.
Alice. Oui. Sauf votre honneur, en vérité, vous prononcez les mots aussi droit que les natifs d'Angleterre.
Katharine. Je ne doute point d'apprendre, par la grâce de Dieu, et en peu de temps.
Alice. N'avez-vous pas déjà oublié ce que je vous ai enseigné?
Katharine. Non, je réciterai à vous promptement: d'hand, de fingre, de mayless—
Alice. De nayles, madame.
Katharine. De nayles, de arm, de ilbow.
Alice. Sauf votre honneur, d'elbow.
Katharine. Ainsi dis-je: d'elbow, de nick, et de sin. Comment appelez-vous le pied et la robe?
Alice. Le foot, madame, et le count.
Katharine. Le foot et le count! O, Seigneur Dieu! ils sont les mots de son mauvais, corruptible, gros, et impudique, et non pour les dames d'honneur d'user. Je ne voudrais prononcer ces mots devant les seigneurs de France pour tout le monde. Foh! Le foot et le count! Néanmoins, je réciterai une autre fois ma leçon ensemble: d'hand, de fingre, de nayles, d'arm, d'elbow, de nick, de sin, de foot, le count.
Alice. Excellent, madame!
Katharine. C'est assez pour une fois. Allons-nous à dîner.

This "classroom" exchange offers examples of a wide range of teaching and learning variables. In some respects, it appears to be the earliest recorded example of counselling language learning, at least inasmuch as the learner asks the counsellor for translation of what she wants to know how to say. In any case this is certainly "learner-centered teaching."

Katherine chooses a primarily lexically oriented approach to this initial learning stage — "What do you call les ongles?" Nonetheless, she is simultaneously getting grammatical (and phonological) input, some of it incorrect. It is also the student who decides when she wants more input, when she wants to review, and when she wants to stop: "I am going to repeat all the words you have taught me up to now" "I shall recite my whole lesson once more" and "That's enough for one time." It is the student, also, who solicits teacher

judgment: "Tell me whether or not I speak correctly." Note that Katharine already has an extensive schema for how to learn things, and that recitation is a learning and testing technique with which she is familiar and uses in this new situation.

Katherine's errors are both phonological ("dat" for "that" and "'ave" for "have")[4] and grammatical ("I cannot speak your England"). The teacher has a rather limited competence in the target language, and is thus the source of a certain amount of teacher-induced error. Perhaps most interesting is a problem concerning articles. Though Katherine is not focusing on grammar, she is implictly soliciting grammatical input every time she asks for a word because her teacher is providing an incorrect English model. In French, a word is generally cited with a determiner, e.g. *la main* 'the hand', whereas in English the answer to "What do you call this?" would be simply "hand." Both Katherine's questions, e.g., "What do you call *les ongles*?" and Alice's responses "Elle est appelée *de hand*." show negative transfer of this rule from French into English. However, such overgeneralization is not total. Katherine does realize that in English, when there is a determiner, it does *not* change according to number and gender of the noun; thus French *le/la/les* are all *the*. Although in her English sometimes the article itself is French, e.g., "le foot," it is usually *the*, realized because of phonological interference "de." That is, Katherine has grasped the rule that the English determiner is invariant, but not the rules limiting its presence altogether.

Although many of Katherine's errors are reinforced, Alice does correct her student sometimes, choosing what she apparently considers to be (the most) unacceptable, e.g., "bilbow" for "elbow," but not "arma" for "arm." Her overall feedback to her student shows an interesting combination of discouragement — "It is too difficult [for you], my lady" and exaggerated praise — "You pronounce the words as well as the people of England." Katharine herself exhibits tremendous confidence in her ability to learn: "I think that I am a good scholar. I have acquired two words of English quickly." and "I don't doubt that I shall learn, with God's help, and in a short time."

However, Katharine must have had many other language lessons during Act IV, as her greatly advanced abilities, especially in comprehension, are evident when she first has the opportunity/necessity to put her new language to the test of authentic communication. The meeting of King Henry and Katharine

takes place when the former asks her parents to "leave our cousin Katharine here with us. She is our capital demand, compris'd, Within the forerank of our articles." (V.2.), i.e. his official marriage proposal. His first request is in fact for a "language" lesson.

> King Henry. Fair Katharine, and most fair, Will you vouchsafe to teach a soldier terms, Such as will enter at a lady's ear, And plead his love suit to her gentle heart?
> Katharine. Your majesty shall mock at me. I cannot speak your England.
> King Henry. O fair Katharine, if you will love me soundly with your French heart, I will be glad to hear you confess it brokenly with your English tongue. Do you like me, Kate?
> Katharine. Pardonnez-moi, I cannot tell vat is 'like me.'
> King Henry. An angel is like you, Kate, and you are like an angel.
> Katharine. Que dit-il? Que je suis semblable à les anges?
> Alice. Oui, vraiment, sauf votre grâce, ainsi dit-il.
> King Henry. I said so, dear Katharine, and I must not blush to affirm it.
> Katharine. O bon Dieu! Les langues des hommes sont pleines de tromperies.
> King Henry. What says she, fair one? That the tongues of men are full of deceits?
> Alice. Oui, dat de tongues of de mans is be full of deceits. Dat is de princess.
> King. The princess is the better Englishwoman. I' faith, Kate, my wooing is fit for thy understanding. I am glad thou canst speak no better English, for if thou couldst, thou wouldst find me such a plain king that thou woudst think I had sold my farm to buy my crown... Give me your answer, i' faith, do, and so clap hands and a bargain. How say you, lady?
> Katharine. Sauf votre honneur, me understand vell... Is it possible dat I sould love de enemy of France?
> King Henry. ... [No, but] in loving me you should love the friend of France, for I love France so well that I will not part with a village of it. I will have it all mine. And, Kate, when France is mine and I am yours, then yours is France and you are mine.
> Katharine. I cannot tell vat is dat.
> King Henry. No, Kate? I will tell thee in French, which I am sure will hang upon my tongue like a new-married wife about her husband's neck, hardly to be shook off. Je quand sur le possession de France, et quand vous avez le possession de moi — let me see, what then? Saint Denis be my speed! — donc votre est France, et vous êtes mienne. It is as easy for me, Kate, to conquer the kingdom as to speak so much more French. I shall never move thee in French, unless it be to laugh at me.
> Katharine. Sauf votre honneur, le français que vous parlez, il est meilleur que l'anglais lequel je parle.
> King Henry. No... But, Kate, dost thou understand thus much English? Canst thou love me?... How answer you, la plus belle Katharine du monde, mon très cher et divin déesse?
> Katharine. Your majestee 'ave fausse French enough to deceive de most

sage damoiselle dat is en France.
King Henry. Now, fie upon my false French! By mine honor, in true English, I love thee, Kate... Come, your answer in broken music, for thy voice is music, and thy English broken. Therefore, queen of all, Katharine, break thy mind to me in broken English. Wilt thou have me?
Katharine. Dat is as it sall please de roi mon père.
King Henry. Nay, it will please him well, Kate...
Katharine. Den it sall also content me.

Katherine is not particularly helped here by Harry's dazzling ability to play with English; foreigner talk is not his forte. Katherine therefore seeks verification of her comprehension from her teacher: "What does he say? That I am like the angels?" Nonetheless, Katherine has plenty of schema for diplomatic speech registers; she is also perfectly aware of the real purpose of the meeting, and of the extent and limits, literally and figuratively, of what she can say about the proposal.

Harry attempts to lower affective barriers by speaking French, and placing himself on equal footing as a learner, demonstrating empathy for her difficulties with English. Harry has obviously studied some French, but lacks much confidence in his ability to speak: "I will tell thee in French, which I am sure will hang upon my tongue like a new-married wife about her husband's neck, hardly to be shook off." (His estimation of his competence is fairly accurate; he has produced, literally, "I when on the possession of France, and when you have the possession of me... then your is France, and you are mine.") On the other hand, he does rather better at romantic flattery, producing perfectly "the most beautiful Katharine in the world, my very dear and divine goddess." On both sides, comprehension is probably based on top-down processing, helped upwards by cognate words. (The question of whether it is truly helpful for spouses to speak the same language is intriguing but beyond the scope of this paper.)

Tarzan Learns to Read

This discussion is limited to the first two Tarzan books, *Tarzan of the Apes* (1914) and *The Return of Tarzan* (1913); the movies are not really good representations of the books, especially linguistically. The linguistic analysis below is based on the vocabulary from all of the Tarzan books, including the comic book editions. (It is important to note that these comic books were not written by Burroughs himself, but

published in the 1950s in a Dell series.)

Tarzan is the child of two English aristocrats who go to Africa, around the turn of the 20th century. They are planning to settle there and make a lot of money as colonists. They build a little house, Tarzan is born; then they are attacked and the parents killed. Tarzan, an infant at the time, is rescued by Kala, a female Great Ape, who takes him and adopts him to replace the baby that she has just lost. Thus, he is raised by Great Apes, which, the author explains at great length, are *not* gorillas. They are much bigger and smarter than gorillas, but they are obviously not as smart as people. Tarzan grows up thinking that he is a Great Ape, not quite as good as they are at a lot of things — he is not as strong, he cannot swing through the trees quite as easily — but he manages. What he grows up speaking is Great Apish.

Of the known words from this language, there are verbs (e.g., follow, kill, wait, talk, run, surrender), adjectives (e.g., small, sick, sharp, yellow), and interjections (e.g., beware, good hunting). Nouns are the most common, e.g., moon, water, hand, meat, rock, leader, valley, baby (also young/small/loved [thing]), including many animals and distinguishing several types of anthropoid primates (e.g., *ho don* 'people,' *ho-za* 'white girl,' *dan-mangani* 'rock people,' *go-mangani* 'black man,' *mangani* 'apes, people, baboons,' *bolgani* 'gorilla').[5] Although there are no instances of gender-morphemes, e.g., *numa* 'lion' and *sabor* 'lioness,' the language is rich in compounds, e.g., *sheetah* 'leopard' *lul-sheetah* 'otter' (lit. 'water leopard'), *pand-balu-den* 'gun' (lit. 'thunder + stick', stick itself lit. baby + tree), *pan-lul* 'weep, weeping' (lit. 'soft water'), *kob lul* 'paddle towards shore of lake' (lit. 'hit water'). This is the kind of vocabulary one would need if one were living in a small group in a rather hostile environment, and certainly supports the Sapir-Whorf hypothesis that one is what one can say, or, rather, that one says what one can do.[6]

There are apparently no morphemes for marking tense, aspect, number, gender or person. Verbs are negated with *tand* + V (e.g., *tand unk* 'let go,' lit. 'don't hold'). Adjectives precede nouns. There is a possessive marker *ul*, as in *kor ul gryf* 'lake of the gryfs.' As can be seen in one of the few complete and translated sentences in the corpus, ("Ho Za Utor? Ungak Tand Bundolo Ho-Za" glossed as "Is the white woman afraid? Ungak will not kill the white woman." lit. 'white-woman afraid? Ungak [neg] kill white-woman'), it is an SVO language.

Somehow, Kala, his Great Ape mother, has managed to explain to him that he is not really *her* child. But since the Great Apes adopt lots of children, Tarzan still does not realize that he is not one of them. He lives with them, speaking their language, as well as a kind of jungle lingua franca. This latter includes utterances such as "Stop" or "I'm dangerous." He also knows a few words of Elephantish, a few words of Lionish, etc. (One does not need a lot of words in such situations; one might need more crucially a lot of teeth.) This is Tarzan's linguistic input for the first ten years of his life.

When he gets to be ten years old, which is certainly on the cusp of any presumed critical period, he discovers the house that his parents had built. He looks at everything, because he is curious; he is never been in a house, he has had no contact with any of the local African people. He finds all sorts of things, and then a cupboard full of books. His parents had brought a huge dictionary, and assorted children's books and primers. (At this time, such books would have all been fairly moralistic and alphabet-oriented, many with rhymes.) Some of the books had pictures in them; for instance, one has a picture of an archer, and then underneath it is written "A is for Archer, Who shoots with a bow. B is for Boy, His first name is Joe." — a children's illustrated alphabet.

Tarzan likes the pictures, and sees in them for the first time apes who look like himself. There are all sorts of other things — boats, cows, trains, horses — he has no idea what those are; he does not even know if they are alive or not. But even these were

> not quite so baffling as the odd little figures which appeared beneath and between the colored pictures — some strange kind of bug he thought they might be, for many of them had legs though nowhere could he find one with eyes and a mouth. It was his first introduction to the letters of the alphabet, and he was over ten years old.
>
> Of course he had never before seen print, or ever had spoken with any living thing which had the remotest idea that such a thing as a written language existed, nor ever had he seen anyone reading. (Burroughs 1914:43)

Tarzan has grown up in a totally non-literate environment, with no writing at all. Therefore, he has no pre-existing schema that any sort of marks might have any correlation with sound or meaning. It is only because he notices their association with these pictures, some of which he recognizes, that he thinks they might be meaningful. He looks at the picture of the

> little ape similar to himself, but covered, except for hands and face, with strange, colored fur, for such he thought the jacket and trousers to be. Beneath the picture were three little bugs —— BOY.
>
> And now he had discovered in the text upon the page that these three were repeated many times in the same sequence.
>
> Another fact he learned — that there were comparatively few individual bugs; but these were repeated many times, occasionally alone, but more often in company with others.
>
> Slowly he turned the pages, scanning the pictures and the text for a repetition of the combination *b-o-y*. Presently he found it beneath a picture of another little ape and a strange animal which went upon four legs like the jackal and resembled him not a little. Beneath this picture the bugs appeared as: A BOY AND A DOG.
>
> There they were, the three little bugs which always accompanied the little ape.
>
> And so he progressed very, very slowly, for it was a hard and laborious task which he had set himself without knowing it — a task which might seem to you or me impossible — learning to read without having the slightest knowledge of letters or written language, or the faintest idea that such things existed.
>
> He did not accomplish it in a day, or in a week, or in a month, or in a year; but slowly, very slowly, he learned after he had grasped the possibilities which lay in those little bugs, so that by the time he was fifteen he knew the various combinations of letters which stood for every pictured figure in the little primer and in one or two of the picture books.
>
> Of the meaning and use of the articles and conjunctions, verbs and adverbs and pronouns he had but the faintest conception. (Burroughs 1914:48-49)

That is, he figures out that whatever these bugs are — he does not know that they are "letters" and he certainly does not know how to pronounce them — each time they show up, must correspond to whatever is the picture. This process seems exceptional, but plausibl, if the person has exceptional intelligence and motivation.[7] Certainly, if you are learning in this very direct method, only with pictures and words, it is easier to learn nouns than anything else.

Then Tarzan discovers pencils (his parents having packed a large supply), and "he would attempt to reproduce some of the little bugs that scrambled over the pages of his books" (Burroughs 1914:49). This is the first time that he begins to realize how many there are (working on base 5, "the number of fingers upon one of his hands", p. 49). He also alphabetizes words when he discovers the arrangement of the words in the alphabet-books and dictionary. He searches for and finds "the combinations with which he was familiar, and the words which followed them, their definitions, led him still further into the mazes of erudition." (Burroughs 1914:50). This is a lexical-based direct method.

Thus he realizes that "He was a M-A-N, [his hairy companions] were A-P-E-S, and the little apes which scurried through the forest top were M-O-N-K-E-Y-S." (Burroughs 1914:50). So he is not only learning to read, but he is learning to identify himself, and he is learning to differentiate himself in a way that he had not, before he had learned how to do this.

> At the bottom of his little English heart beat the great desire to cover his nakedness with *clothes* for he had learned from his picture books that all *men* were so covered, while *monkeys* and *apes* and every other living thing went naked.
>
> *Clothes*, therefore, must be truly a badge of greatness; the insignia of the superiority of *man* over all other animals, for surely there could be no other reason for wearing the hideous things. (Burroughs 1914:59)

This is certainly consistent with the 19th century view that essential character is inherited. Tarzan came from a noble and aristocratic and intelligent family, and therefore he was noble and aristocratic and intelligent also.

> At eighteen he read fluently and understood nearly all he read in the many and varied volumes on the shelves.
>
> Also could he write, with printed letters, rapidly and plainly, but script he had not mastered, for though there were several copy books among his treasure, there was so little written English in the cabin that he saw no use for bothering with this other form of writing, though he could read it, laboriously.
>
> Thus, at eighteen, we find him, an English lordling, who could speak no English, and yet who could read and write his native language. (Burroughs 1914:63-64)

One day while trailing some footprints, Tarzan sees his first other human:

> He came upon the black warrior standing in a little open space. In his hand was his slender bow to which he had fitted one of his death dealing arrows.
>
> Opposite him across the little clearing stood Horta, the boar, with lowered head and foam flecked tusks, ready to charge.
>
> Tarzan looked with wonder upon the strange creature beneath him — so like him in form and yet so different in face and color. His books had portrayed the *Negro*, but how different had been the dull, dead print to this sleek thing of ebony, pulsing with life.
>
> As the man stood there with taut drawn bow Tarzan recognized him not so much the *Negro* as the *Archer* of his picture book — A stands for Archer.
>
> How wonderful! Tarzan almost betrayed his presence in the deep excitement of his discovery. (Burroughs 1914:68)

Just when you might think that those sentences are really useless, and not connected to everyday reality, you have a chance to use them in real life...

> The young English lord found hidden in the back of one of the cupboards...

> the book... was almost entirely filled with fine script, but while the little bugs were all familiar to him, their arrangement and the combinations in which they occurred were strange, and entirely incomprehensible.
>
> Tarzan had long since learned the use of the dictionary, but much to his sorrow and perplexity it proved of no avail to him in this emergency. Not a word of all that was writ in the book could he find...
>
> Little did he know that this book held between its covers the key to his origin... It was the diary of John Clayton, Lord Greystoke [Tarzan's father] — kept in French, as had always been his custom. (Burroughs 1914:79)

Now there is a whole party of people who have come to look for his parents, including the Americans Professor Porter and his daughter Jane, a Frenchman named D'Arnot, and Tarzan's cousin, the current Lord Greystoke. Tarzan's first meeting with Jane, "the beautiful white girl" he has hitherto only seen from afar, has awakened him to new possibilities. He prepares a note for her, in writing of course, but never gets a chance to deliver it to her. Instead he saves her from danger, and as she recovers, they communicate only by signs until she leaves, having told him she loves him, in words he does not understand, and the concept unclear.

In a parallel series of adventures, D'Arnot is wounded, and is rescued by Tarzan, who carries him to a place of safety and takes care of him. When D'Arnot regains consciousness, he attempts to communicate with his rescuer:

> D'Arnot spoke to him in French, but the man only shook his head — sadly, it seemed to the Frenchman.
>
> Then D'Arnot tried English, but still the man shook his head. Italian, Spanish and German brought similar discouragement.
>
> D'Arnot knew a few words of Norwegian, Russian, Greek, and also had a smattering of the language of one of the West Coast negro tribes — the man denied them all...
>
> Suddenly the man hastened from the shelter only to return a few minutes later with several pieces of bark and — wonder of wonders — a lead pencil.
>
> Squatting beside D'Arnot he wrote for a minute on the smooth inner surface of the bark; then he handed it to the Frenchman.
>
> D'Arnot was astonished to see, in plain print-like characters, a message in English:
>
> I am Tarzan of the Apes. Who are you? Can you read this language?
>
> D'Arnot seized the pencil — then he stopped. This strange man wrote English — evidently he was an Englishman.
>
> "Yes," said D'Arnot "I read English. I speak it also. Now we may talk. First let me thank you for all that you have done for me."
>
> The man only shook his head and pointed to the pencil and the bark.
>
> "*Mon Dieu*!" cried D'Arnot. "If you are English why is it then that you cannot speak English?"

> And then in a flash it came to him — the man was a mute, possibly a deaf mute.[8]
>
> So D'Arnot wrote a message on the bark, in English.
>
> I am Paul d'Arnot, Lieutenant in the navy of France. I thank you for what you have done for me. You have saved my life, and all that I have is yours. May I ask how it is that one who writes English does not speak it?
>
> Tarzan's reply filled D'Arnot with still greater wonder:
>
> I speak only the language of my tribe — the great apes who were Kerchak's... With a human being I have never spoken, except once with Jane Porter, by signs. This is the first time I have spoken with another of my kind through written words. (Burroughs 1914:190-191)

D'Arnot recovers from his fever, and writes another message:

> What can I do to repay you for all that you have done for me?
>
> And Tarzan, in reply:
>
> Teach me to speak the language of men.
>
> And so D'Arnot commenced at once, pointing out familiar objects and repeating their names in French, for he thought that it would be easier to teach this man his own language, since he understood it himself best of all.
>
> It meant nothing to Tarzan, of course, for he could not tell one language from another, so when he pointed to the word man which he had printed upon a piece of bark he learned from D'Arnot that it was pronounced *homme*, and in the same way he was taught to pronounce ape, *singe* and tree, *arbre*.
>
> He was a most eager student, and in two more days had mastered so much French that he could speak little sentences such as: "That is a tree," "this is grass," "I am hungry," and the like,[9] but d'Arnot found that it was difficult to teach him the French construction upon a foundation of English.[10]
>
> The Frenchman wrote little lessons for him in English and had Tarzan repeat them in French, but as a literal translation was usually very poor French Tarzan was often confused.
>
> D'Arnot realized now that he had made a mistake, but it seemed too late to go back and do it all over again and force Tarzan to unlearn all that he had learned, especially as they were rapidly approaching a point where they would be able to converse. (Burroughs 1914:193)

So Tarzan finally learns how to speak French, but reads and writes in English. Later on, he travels to America with D'Arnot to look for Jane, and on the way, he has to learn some other things as well.

> Gradually he became accustomed to the strange noises and the odd ways of civilization, so that presently none might know that two short months before, this handsome Frenchman in immaculate white ducks, who laughed and chatted with the gayest of them, had been swinging naked through primeval forests to pounce upon some unwary victim, which, raw, was to fill his savage belly.
>
> The knife and fork, so contemptuously flung aside a month before, Tarzan now manipulated as exquisitely as did the polished d'Arnot.[11]
>
> So apt a pupil had he been that the young Frenchman had labored assiduously to make of Tarzan of the Apes a polished gentleman in so far as nicety of manners and speech were concerned.
>
> "God made you a gentleman at heart, my friend," D'Arnot had said; "but

we want His works to show upon the exterior also." (Burroughs 1914:215)

Tarzan then has to learn English, even though Jane speaks French, as does any civilized English speaker. Of course, he speaks English with a French accent:

> "You are quite right, Monsieur Clayton," he said, in French. "You will pardon me if I do not speak to you in English. I am just learning it, and while I understand it fairly well I speak it very poorly." (Burroughs 1914:237)

We do not know whether Tarzan's French was accented by transfer from Great Apish. However, given his complete syntactic and lexical competence, it is interesting to note that he never attains native-like competence in pronouncing English (although perhaps he does in French). This would seem to support the theory of a critical period for acquiring native-like skills in phonology (Asher & Garcia 1969, Flynn & Manuel 1991).

Tarzan makes enormous progress. In this example from *The Return of Tarzan*, he leaps (literally) to the defence of a young lady attacked on board the ship, and collars her persecutors:

> "To you," he continued, turning to Rokoff, "and this includes your accomplice, I may say that from now on to the end of the voyage I shall take it upon myself to keep an eye on you, and should there chance to come to my notice any act of either one of you that might even remotely annoy this young woman you shall be called to account for it directly to me, nor shall the calling or the accounting be pleasant experiences for either of you." (Burroughs 1913:21)

This is no "Me Tarzan" interlanguage, but represents an advanced level of competence, whatever his accent. (The passage also serves to remind us that the normal discourse patterns of the language we speak, and therefore teach, changes over time!)

The question arises, then, whether it would really be possible for someone with Tarzan's background to learn to speak this way. Certainly, given what little we know about critical periods and early input, and given Tarzan's eventual competence, there *must* have been enough complexity in Tarzan's L1 to account for sufficient cognitive development such that Tarzan could handle the complexities of human language. Alternatively, it is possible that Tarzan's infant exposure to English was sufficient to stimulate his language learning; in comparison to so-called wolf children, and situations such as Genie's, all of whom had very incomplete acquisition, Tarzan does have continued input from his friends and learns fully a language with

sufficient complexity to provide a basis for English. Some of Tarzan's intellectual, and presumably linguistic, ability must result from his human bioprogram; it is unclear whether the Great Apes could have learned English or French — at least as well as Tarzan does.

The Great Apes do have oral exchanges that convey complex propositions, often boasting or threats. For example, when Tarzan kills Sabor, the lioness, he proudly exhibits the skin to the tribe:

> "Look!" he cried, "Apes of Kerchak. See what Tarzan, the mighty killer, has done. Who else among you has ever killed one of Numa's people? Tarzan is mightiest amongst you for Tarzan is no ape. Tarzan is — " But here he stopped, for in the language of the anthropoids there was no word for man, and Tarzan could only write the word in English; he could not pronounce it. (1914:85)
>
> Tarzan knew what the result would be. In an instant the neck would break. then there came to Terkoz's rescue the same thing that had put him in these sore straits — a man's reasoning power.
>
> "If I kill him," thought Tarzan, "what advantage will it be to me? Will it not but rob the tribe of a great fighter? And if Terkoz be dead, he will know nothing of my supremacy, while alive he will ever be an example to the other apes."
>
> "*Ka-goda*?" hissed Tarzan in Terkoz's ear, which, in ape tongue, means, freely translated: "Do you surrender?"
>
> For a moment there was no reply, and Tarzan added a few more ounces of pressure, which elicited a horrified shriek of pain from the great beast.
>
> "*Ka-goda*?" repeated Tarzan.
>
> "*Ka-goda*!" cried Terkoz.
>
> "Listen," said Tarzan, easing up a trifle, but not releasing his hold. "I am Tarzan, King of the Apes, mighty hunter, mighty fighter. In all the jungle there is none so great.
>
> "You have said: '*Ka-goda*' to me. All the tribe have heard. Quarrel no more with your king or your people, for next time I shall kill you. Do you understand?"
>
> "*Huh*," assented Terkoz.
>
> "And are you satisfied?"
>
> "*Huh*," said the ape.
>
> Tarzan let him up, and in a few minutes all were back at their vocations, as though naught had occurred to mar the tranquillity of their primeval forest haunts.
>
> But deep in the minds of the apes was rooted the conviction that Tarzan was a mighty fighter and a strange creature. Strange because he had had it in his power to kill his enemy, but had allowed him to live — unharmed. (1914:94)

Certainly, Tarzan is as exceptional a language learner as he is in all other endeavors, and while intelligence and aptitude probably have much less to do with successful language learning than motivation, someone with high degrees of all these characteristics will undoubtedly have a greater chance of success.

Overall, Burroughs' viewpoints in regard to language learning could perhaps be summarized thusly in

modern terms:

- A learner's knowledge of the first language influences subsequent languages, e.g., in syntax and pronunciation.
- The learner's progress is, at least at first, halting; nonetheless, gradual progress is made: "the first sentences" are not like "the second ones."
- Learners have good ideas about what they want to learn and how, whether in self-instruction or in guiding the teacher.
- Inductive learning is a powerful learning strategy.
- As you learn a language, you become acculturated into the customs and ways of thought of speakers of that language.
- Learning a second language does not necessarily mean attrition in the first. (Tarzan never loses his ability in L1; in subsequent books he demonstrates this, as well as learning additional languages, or at least limited bits.)

The Jewel in the Crown

The four novels known as *The Raj Quartet* were written during the 1960s by Paul Scott, but are set in the India of the British Raj, mostly during the struggle for independence, 1944-1949. At one point, a missionary teacher named Miss Crane has been forced to leave her school position.

> When the instructions for her transfer came she discovered that she had been promoted by being put in sole charge of the school at Ranpur. Before she left there was a tea, and then the presentation of the picture — a larger, more handsomely framed copy of the picture on the wall behind her desk in the Muzzafirabad schoolroom, a semi-historical, semi-allegorical picture entitled *The Jewel in Her Crown*, which showed the old Queen (whose image the children now no doubt confused with the person of Miss Crane) surrounded by representative figures of her Indian Empire: Princes, landowners, merchants, moneylenders, sepoys, farmers, servants, children, mothers, and remarkably clean and tidy beggars. The Queen was sitting on a golden throne, under a crimson canopy, attended by her temporal and spiritual aides: soldiers, statesmen and clergy. The canopied throne was apparently in the open air because there were palm trees and a sky showing a radiant sun bursting out of bulgy clouds such as, in India, heralded the wet monsoon. Above the clouds flew the prayerful figures of the angels who were the benevolent spectators of the scene below. Among the statesmen who stood

> behind the throne one was painted in the likeness of Mr. Disraeli holding up a parchment map of India to which he pointed with obvious pride but tactful humility. An Indian prince, attended by native servants, was approaching the throne bearing a velvet cushion on which he offered a large and sparkling gem. The children in the school thought that the gem was the jewel referred to in the title. Miss Crane had been bound to explain that the gem was simply representative of tribute, and that the jewel of the title was India herself, which had been transferred from the rule of the British East India Company to the rule of the British Crown in 1858, the year after the Mutiny when the sepoys in the service of the Company (that first set foot in India in the seventeenth century) had risen in rebellion, and attempts had been made to declare an old Moghul prince king in Delhi, and that the picture had been painted after 1877, the year in which Victoria was persuaded by Mr. Disraeli to adopt the title Empress of India.
>
> *The Jewel in Her Crown* was a picture about which Miss Crane had very mixed feelings. The copy that already hung on the classroom wall in Muzzafirabad when she first went there as assistant to Mr. Cleghorn she found useful when teaching the English language to a class of Muslim and Hindu children. This is the Queen. That is her crown. The sky there is blue. Here there are clouds in the sky. The uniform of the sahib is scarlet. Mr. Cleghorn... had been fascinated to notice the practical use she made of a picture which, to him, had never been more than something hanging on the wall to brighten things up.
>
> He was fond of remarking on it, whenever he found her in class with half a dozen wide-eyed children gathered round her, looking from her to the picture as she took them through its various aspects, step by step. "Ah, the picture again, Miss Crane," he would say, "admirable, admirable. I should never have thought of it. To teach English and at the same time love of the English."
>
> She knew what he meant by love of the English. He meant love of their justice, love of their benevolence, love — anyway — of their good intentions. (Scott 1966:26-28)

Here is classic direct method — "This is the sky, This is the crown." The cultural load is very obvious when we read this passage, but it was not very obvious to Miss Crane at the time, nor, perhaps, to her students. Miss Crane has begun to suspect the teaching of "love of the English" but does not realize that its real motive is teaching subservient respect; the British were not in India to teach Indians English, but for economic and political domination. The same kinds of questions are raised today in many places where English is taught.

These Indian children are not learning to be literate in their first language, even though Miss Crane, like many of the teachers, could communicate in local languages. The purpose of the school was the purposes of the colonial state and religious establishment. That is a very different kind of language learning situation than Tarzan's. In the Indian situation, it is not clear to what extent and why the children are (not) motivated, and to what degree they are "successful" (language) learners.

Tarzan, on the other hand, is intrinsically motivated. It is his humanness coming out in his desire to control language, a complex human language — whether French or English is a matter of chance. Tarzan is already a success within his first community, and wants to become successful in another one. In the Indian colonial society — or in any society — to what extent can we distinguish instrumental from integrative motivation if the former requires the latter?

Little Women

The last example is from Louisa May Alcott's *Little Women* (1863). Towards the end of the novel, Jo March, the vigorous, somewhat "tomboyish" one, has gone to seek her fortune in a nearby city, staying in a friend's boarding-house as a governess to her children. One of the boarders there is a Professor Bhaer. She is writing a letter home to her mother, and she describes what happened a short time ago.

> So I have got his things in order, and knit heels into two pairs of the socks — for they were boggled out of shape with his queer darns. Nothing was said, and I hoped he wouldn't find it out, but one day last week he caught me at it. Hearing the lessons he gives to others has interested and amused me so much that I took a fancy to learn; for Tina runs in and out, leaving the door open, and I can hear. I had been sitting near this door, finishing off the last sock, and trying to understand what he said to a new scholar, who is as stupid as I am. The girl had gone, and I thought he had also, it was so still, and I was busily gabbling over a verb, and rocking to and fro in a most absurd way, when a little crow made me look up, and there was Mr. Bhaer looking and laughing quietly...
>
> "So!" he said, as I stopped and stared like a goose, "you peep at me, I peep at you, and that is not bad; but see, I am not pleasanting when I say, haf you a wish for German?"
>
> "Yes; but you are too busy. I am too stupid to learn," I blundered out, red as a peony.
>
> "Prut! We will make the time, and we fail not to find the sense. At efening I shall gif a little lesson with much gladness; for, look you, Mees Marsch, I haf this debt to pay," and he pointed to my work... "I haf an eye, and I see much. I haf a heart, and I feel the thanks for this. Come, a little lesson then and now, or no more good fairy works for me and mine."
>
> Of course I couldn't say anything after that, and as it really is a splendid opportunity, I made the bargain, and we began. (pp. 416-7)

Note that Jo has absolutely no instrumental need for German; she lives in a totally English environment. However, in 1868, when this book was written, German was a highly respected and very widespread language of many people in the United States, not only for first-generation immigrants. Her

motivation is "intrinsic" — and just possibly related to her growing affection for at least one native speaker of the language, Prof. Bhaer himself, whom she later marries. Notice also that she is paying for her lessons by doing mending for him, so this is an exchange of services on an equal level; he cannot mend his own socks, and she cannot teach herself German. This element of reciprocity is especially important for adults, whose frustration at being incompetent in one area can be alleviated by feeling competent, a provider rather than consumer of services, in another.

> I took four lessons, and then I stuck fast in a grammatical bog. The professor was very patient with me, but it must have been a torment to him, and now and then he'd look at me with such an expression of mild despair that it was a toss-up with me whether to laugh or cry. I tried both ways, and when it came to a sniff of utter mortification and woe, he just threw the grammar on to the floor, and marched out of the room. I felt myself disgraced and deserted forever, but didn't blame him a particle, and was scrambling my papers together, meaning to rush upstairs and shake myself hard, when in he came, as brisk and beaming as if I'd covered myself with glory.
>
> "Now we shall try a new way. You and I will read these pleasant little Märchen together, and dig no more in that dry book, that goes in the corner for making us trouble."
>
> He spoke so kindly, and opened Hans Anderson's fairy tales so invitingly before me, that I was more ashamed than ever, and went at my lesson in a neck-or-nothing style that seemed to amuse him immensely. I forgot my bashfulness, and pegged away... with all my might, tumbling over long words, pronouncing according to the inspiration of the minute, and doing my very best. When I finished reading my first page, and stopped for breath, he clapped his hands and cried out, in his hearty way, "Das ist gut! Now we go well! My turn. I do him in German; gif me your ear." And away he went, rumbling out the words with his strong voice, and a relish which was good to see as well as hear. Fortunately the story was "The Constant Tin Soldier," which is droll, you know, so I could laugh — and I did — though I didn't understand half he read, for I couldn't help it, he was so earnest, I so excited, and the whole thing so comical.
>
> After that, we got on better, and now I read my lessons pretty well; for this way of studying suits me, and I can see that the grammar gets tucked into the tales and poetry as one gives pills in jelly. I like it very much, and he doesn't seem tired of it yet — which is very good of him, isn't it? I mean to give him something on Christmas, for I dare not offer money. Tell me something nice, Marmee. (417-8)

Professor Bhaer obviously started out with a very traditional grammar-translation method, using a "dry and dusty" horrible book; it does not work. But does Jo blame herself, or the materials? Herself, of course. Exhibiting a classic reaction — the development of situational failure into an overall lowering of self-esteem — she feels it must be *she* who is stupid. Jo assumes — quite incorrectly — that everybody else manages to learn this way. (Most people teaching with a particular method have themselves learned

relatively successfully in that manner.)

However, Professor Bhaer does not really change the method as much as he changes the materials. He picks a book of stories he can be reasonably sure Jo already knows in English. She does already know, and like, the content. In turn, Jo also stops trying not to make mistakes, and increases her tolerance of ambiguity, thereby increasing her willingness to take risks and lowering her anxiety. We thus jump from grammar translation, over audio-lingual, to a semi-cognitive — though certainly not "communicative" — approach: perhaps it could be considered a kind of literary Counselling Language Learning. Professor Bhaer praises Jo for her reading, though she has made many mistakes, thus encouraging her sense of self-confidence. He then reads aloud the same passage again, to give her some model aural input. They do not have to use much translation, because she already knows the story. (It could also be noted that at that time, reading aloud well was a valuable social skill.) They are both very excited during the lesson; it is fun, and she is successful. The more successful she is, the more successful she becomes.

In considering the relationship between grammar and language teaching, many people — both teachers and students — think that if you are teaching stories, or reading, or composition, or "communication," obviously you are not teaching "grammar." That is, grammar is considered a quite separate part of language. In the heyday of Grammar-Translation, the study of grammar was considered an intellectual endeavor useful for its own sake, to develop the capacity to think. In this lesson, Professor Bhaer and his student are not developing much in the way of conversational skills in German — she is, after all, *reading* — but most of his explanations of troublesome parts concern phonology and grammar. The bitter grammar pills are "tucked into" the jelly coating. This metaphor is perhaps misleading, in apparently still portraying grammar as a kind of necessary medicine, and the rest of the story as "coating." Surely, the "jelly" is the *entire context*, only *within which* it becomes possible to learn and understand the grammar.

Conclusion

In all these cases, the languages being learned are foreign, that is, not necessary to daily

communication. Nonetheless, in one way or another, all of these language lessons demonstrate that language learning is more than simply learning bits and pieces of lexicon or grammar. Learning is taking place within a very specific cultural context, a very specific personal context; in more than one case (Tarzan, *Jewel in the Crown*), these contexts may not coincide. After all, Tarzan's learning to read is irrelevant to the other Great Apes, and it is questionable whether learning English was in the best interests of Miss Crane's Indian students.

The process of language learning is of course not the main focus of these literary works. Much of the excerpts discussed above have as their primary literary purpose the forwarding of plot or revelation of character. Nevertheless, analysis of these lessons reveals some attitudes towards teaching methodologies which are both highly traditional and surprisingly modern. Techniques vary tremendously, from highly inductive association of print with pictures, to learner-chosen words for the teacher-resource to translate. In the *Jewel in the Crown*, the author explicitly raises troubling questions about the role and effects of education, and language learning, in colonial settings, especially in the relationship between choice of materials and explicit or implicit lessons beyond language. The relationship of language and power, as well as human and cultural identity, is also especially evident in *Henry V* and *Tarzan*, although perhaps not meant in this way intentionally by the authors.

Of course, when it is stated above that a particular scene "supports" a particular theory or viewpoint, it is really the author supporting a particular view of language learning. What kind of language learning experiences — positive and negative — did these authors have that informed their presentation of lessons they perceived as typical, or atypical by contrast? Contemporary approaches, at least for *Little Women*, *Tarzan* and *Jewel*, were basically grammar-translation, at least for classical language study, but also might have included some direct methods (Kelly 1969). Perhaps most striking in the lessons from *Henry V*, *Tarzan*, and *Little Women* is the learner-centered teaching and curriculum that they all present so positively. Considerable attention, in *Little Women* most overt, is given to affective factors in relation to the content of learning materials, as well as to the actual teaching method. It is clear that there must be some congruence between method and materials on the one hand, and learner on the other. Though the authors were all to

some extent limited in their vision and understanding, does it not give us pause to consider what the state of our profession today might have been had more attention been paid to these early indications?

Notes

1. I am very grateful to Hans Boos for bringing the question of Tarzan's literacy to my attention and for providing much source material; to Usha Lakshmanan, Jean Handscombe, and Joshua Bear for their helpful comments and references; and to John Midlo, for his helpful comments despite doubts as to the premise of the Tarzan analysis.

2. Excluded here, for reasons of space and theoretical unity, are memoir accounts of real learners' experiences in learning a second language (e.g., Bowen 1954:12-15), and examples of language learning in films, e.g., *Good Morning Vietnam*, *Iron and Silk*, *Matewan*, *Gung Ho*. Of special interest, and worth an entire paper in itself, are the well known stories about Mr. Parkhill's class for English immigrants, immortalized in *The Education of H*y*m*a*n K*a*p*l*a*n* (Ross 1937). Several works have examined language itself (though not focusing on language learning) as an explicit topic in literature, notably Shepherd's (1994) *Literature about Language*.

3. Katharine. Alice you have been in England, and speak the language well.
Alice. A little, my lady.
Katharine. I pray you, teach me. I must learn to speak it. What do you call *la main* in English?
Alice. La main? It is called *de hand*.
Katharine. *De hand*. And les doigts?
Alice. Les doigts? Dear me, I forget les doigts, but I shall remember. Les doigts? I think that they are called *de fingres* — yes, *de fingres*.
Katharine. La main, *de hand*; les doigts, *de fingres*. I think that I am a good scholar. I have acquired two words of English quickly. What do you call les ongles?
Alice. Les ongles? We call them *de nayles*.
Katharine. *De nayles*. Listen. Tell me whether or not I speak correctly: *de hand*, *de fingres*, and *de nayles*.
Alice. That is correct, my lady; it is very good English.
Katharine. Tell me the English for le bras.
Alice. *De arm*, my lady.
Katharine. And le coude?
Alice. *D'elbow*.
Katharine. *D'elbow*. I am going to repeat all the words you have taught me up to now.
Alice. It is too difficult, my lady, I think.
Katharine. Pardon me, Alice. Listen: *d'hand*, *de fingre*, *de nayles*, *d'arma*, *de bilbow*.
Alice. *D'elbow*, my lady.

Katharine. O, Lord, I forget! *D'elbow*. What do you call le col?
Alice. *De nick*, my lady.
Katharine. *De nick*. And le menton?
Alice. *De chin*.
Katharine. *De sin*. Le col, *de nick*; le menton, *de sin*.
Alice. Yes. Save your grace, in truth, you pronounce the words as well as the people of England.
Katharine. I don't doubt that I shall learn, with God's help, and in a short time.
Alice. Haven't you already forgotten what I have taught you?
Katharine. No, I shall recite to you at once: *d'hand, de fingre, de mayless*—
Alice. *De nayles*, my lady.
Katharine. *De nayles, de arm, de ilbow*.
Alice. Saving your grace, *d'elbow*.
Katharine. That's what I said: *d'elbow, de nick*, and *de sin*. What do you call le pied and la robe?
Alice. Le *foot*, my lady, and le *count*.
Katharine. Le *foot* and le *count*! O, Lord! those are naughty words, wicked, coarse, and immodest, and not for fine ladies to use. I wouldn't pronounce these words before the lords of France for the whole world. Fie! Le *foot* and le *count*! Nevertheless, I shall recite my whole lesson once more: *d'hand, de fingre, de nayles, d'arm, d'elbow, de nick, de sin, de foot, le count*.
Alice. Excellent, my lady!
Katharine. That's enough for one time. Let's go to dinner.

4. Some of this representation was no doubt modified by Shakespeare so that the audience could more readily understand it. Also, some of the reported errors, e.g., "vat" for "what," are (were?) not typical errors made in English by French speakers.

5. It is not clear why there are two roots: *ho* and *-gani*, but they appear to stem from two sources: Burroughs himself, and later comic-book writers.

6. Shepherd's (1994:10-32) chapter on "The human capacity for language" examines William Golding's novel *The Inheritors*, explores both "the immensely powerful creativity of language; and ... the constraints that limit that human creativity." (p. 1).

> 'The people' who inhabit the world at the beginning of Golding's novel, do have language. That is, they have vocabulary and syntax. But the uses to which they put their linguistic capacity are unsophisticated. In consequence, their ability to survive — unlike that of the invading 'inheritors' — is tragically limited.... the people's ineffective use of language power is not only the result of limited skills and techniques: it is also partly a result of their very anrrow experience of the world... Lok and his tribe

> cannot perceptively structure their syntax, or find appropriate words in their limited lexicon, or create new ones... in addition, these original people are significantly deficient in the *art* of language. To begin with, they are not accomplished in the art of *narration*. (p. 1)

Shepherd (p. 11) points out several ways in which Golding's representations of language are not really true to that of early humans, based on reconstructions. Nevertheless, the people's language is human, in that it combines certain features/processes: arbitrariness, semanticity, rules of structuring, displacement, simile and metaphor, and transitivity, with some — very weakly developed — directed thinking, explanation of thought, and narrative structuring (pp. 12-24). Shepherd's discussion of the Sapir-Whorf hypothesis within this context is particularly interesting.

7. The concept of plausibility in this case may indeed involve some willing suspension of disbelief. However, it cannot be rejected out of hand, nor it be easily (at all?) replicated experimentally.

8. D'Arnot has assumed that because the man can write, but cannot understand what he (D'Arnot) is saying, the man obviously cannot hear. I have had this experience with high school teachers, for example, who asked me why it is that students from the Caribbean tend to be "deaf." It turns out that the students were not looking at the teacher and responding when they are being scolded; this is of course a matter of cultural difference in manners and has nothing to do with whether they are deaf or not.

9. Notice that the first two sentences are examples of meaningful drills, whereas the third is, at least potentially, communicative.

9. This is of course a very controversial question in the arena of bilingual and ESOL education, that is, whether or not you should teach people literacy in their first language first. Here, of course, it is to some extent the other way around: whether you should teach someone to speak a language that they do not write, and not to speak in the only language which they *do* write. Of course, perhaps Tarzan should have learned literacy in his L1. However, Great Apish was not a written language; D'Arnot would have had to learn Great Apish first and devise a writing system for it in order to teach Tarzan to be literate in it (a technique used by missionary linguists). Once Tarzan became literate in another language, of course, he might have

been able to devise his own system. In any case, while the Great Apes are certainly non-literate (or pre-literate), given adequate fine motor control there is no reason to suppose that they would not be able to write.

11. Think about this the next time you see English speakers, especially ones learning Chinese, not managing a pair of chopsticks.

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APPENDIX A: Tarzan Vocabulary

1. The following vocabulary list is taken exactly from pp. 283-285 of an edition of *Tarzan of the Apes* published by Whitman Publishing Co., post-1964; the title page notes that this is the "Authorized Unabridged Edition prepared especially for young readers with an official APE-ENGLISH Dictionary."

a	light
ab	boy
abalu	brother
abu	knee, kneel
adu	lose
ala	rise
amba	fall
ara	lightning
arad	spear
argo	fire
aro	shoot, throw, cast
at	tail
atan	male
balu	baby
balu-den	stick, branch, limb
band	elbow
bar	battle
ben	great
bo	flat
bolgani	gorilla
bu	he
bund	dead
bundolo	kill
bur	cold
busso	fly
buto	rhinoceros
b'wang	hand
b'yat	head
b'zan	hair
b'zee	foot
dak	fat
dak-lul	lake
dako	thick
dako-zan	meat, flesh
dan	rock, stone
dan-do	stop
dango	hyena
dan-lul	ice
dano	bone
dan-sopu	nut
den	tree
dum-dum	tom-tom, drum, gathering
duro	hippopotamus

eho	much
eho-dan	hard
eho-kut	hollow
eho-lul	wet
eho-nala	top
es	rough
eta	little
eta-gogo	whisper
eta-koho	warm
eta-nala	low
etarad	arrow
ga	red
galul	blood
gando	win
gash	tooth, fang
gimla	crocodile
go	black
gogo	talk (buffalo)
gom	run
gomangani	Negro
gom-lul	river
gor	growl
gorgo	buffalo (moon)
goro	moon
gree-ah	like, love
gu	stomach, belly
gugu	front
gumado	sick
gund	chief
histah (hista)	snake
ho	many
hoden	forest
hohotan	tribe
horta	boar
hotan	clan
ho-wala	village
ho-wa-usha	leaves
hul	star
jabo	shield
jar	strange
kagoda?	Do you surrender?
kagoda!	I do surrender!

kal	milk
kalan	female
kalo	cow
kalu	mother
kambo	jungle
kando	ant
karpo	middle, center
kas	jump
klu	hen
klu-kal	egg
ko	mighty
kob	hit
koho	hot
kor	walk
kordo	dance
ko-sabor	mighty lioness
kota	tortoise
kreeg-ah	beware, danger
kree-gor	scream
kudu	sun
kut	hole
lan	right
lana	sting
lano	mosquito
lat	nose
litu	sharp
lob	kick
lot	face
lu	fierce
lufo	side
lul	water
lul-kor	swim
lus	tongue
maddo	lame
mal	yellow
mangani	great apes
manu	monkey
meeta	rain
mo	short
mu	she
nala	up
neeta	bird
nene	beetle
nesen	grasshopper
no	brook
numa	lion
nur	lie (untruth)
olo	wrestle
om	long
omtag	giraffe
pacco	zebra
pal	country (tribe's hunting grounds
pamba	rat
pan	soft
pand	thunder
panda	noise
pandar	loud
pand-balu-den	rifle
pan-lul	weep
pan-vo	weak
pastar	father
pele	valley
pisah (pisa)	fish
po	hungry
popo	eat (also so)
por	mate
por-atan	husband
por-kalan	wife
rak	yes (also huh)
rala	snare
ramba	lie down
rand	back
rea	word
rem	catch
rep	truth
ro	flower
rota	laugh
ry	crooked
ry-balu-den	bow
sabor	lioness
sato	kind
sheeta	panther, leopard
skree	wild-cat
sopu	fruit
sord	bad
ta	high, tall
tag	neck
tan	warrior
tand	no, not
tanda	dark
tandak	thin
tand-ho	few
tandlan	left
tand-litu	dull, blunt
tand-lul	dry
tand-nala	down

tand-panda	silent, silence
tand-popo	starve
tand-ramba	get up
tand-unk	stay
tand-utor	brave
tand-vulp	empty
tan-klu	rooster
tantor	elephant
ta-pal	hill
tar	white
tar-bur	snow
tarmangani	white men
tho	mouth
thub	heart
tongani (tongoni)	baboon
tor	beast
tro	straight
tu	bright
tub	broken
ubor	thirsty
ud	drink
ug	bottom
ugh	okay
ugla	hate
ungo (unga)	jackal
unk	go
unk-nala	climb
usha	wind
ut	corn
utor	fear, afraid
van	well
vando	good
ved	mountain
vo	muscle
voo-dum	dance
voo-voo	sing
vulp	full
wa	green
wala	nest, hut, home, house
wang	arm
wappi	antelope
wa-usha	leaf
whuff	smoke
wo	this
wob	that
yad	ear
yang	swing
yat	eye
yato	look, see
yel	here
yeland	there
yo	friend
yud	come
yut	stab, gore
yuto	cut
za	girl
za-balu	sister
zan	skin
zee	leg
zor	in
zu	big
zu-dak-lul (za-dak-lul)	ocean
zugor	roar
zu-kut	cave
zut	out
zu-vo	strong

2. The following words and phrases are taken from all the original Burroughs Tarzan book series, and the comic books. Not all are given glosses in the original, so the following include some inferred meanings.

Verbs

atarad	shoot + arrows/spear
atchama	follow me
bundolo	kill
dando-kor	wait (stop-walk)
gash	bite
gogo	talk, speak
gom	run, flee
ka-goda	surrender
nala	(lift) up
nem	catch
pan-lul	weeping (soft water)
po	loves
po po	eat, bite
ramba	lie down; panic
rem	bring, come
ud	drink
ugla	hate
unk	hold
utor	be afraid
yang	struggle / scream
yato	look, see
yud	come

dan-do	wait, stop
tand	do not (+ verb)
tand-gom	don't run
tand nala	don't lift up (put me down)
tand-panda	don't make noise
tand ramba	don't panic
tand unk	don't hold ('let go')
tand utor	don't be afraid
tand yang	don't struggle / scream
dan kob	throw stones
dan-sopu	not fruit/food
kob	wound, strike
kob zu vo	hit hard
zu-bo	strong
zu	big
kob lul	paddle (for shore of) lake (hit lake)

Adjectives

bu	male
bund	dead
b'zan	whiter
eta	small
gumodo	sick
ko	mighty
litu	sharp
mal	yellow, golden
mu	female
m'wa	blue
nala	up
om	long
pan	soft
pan-vo	(soft-muscle 'weak')
po	hungry
sord	bad
tanda	dark
tro	straight
utor	afraid
vando	good
yel	here
zu-vo	(big muscle 'strong')

Interjections

kreegah	beware
alsu-kob	? hit
ahalu	good hunting

Nouns

Weather:

a	light
ara	lightning
argo	fire
goro	moon
kal	water (or lul?)
kudu	sun
meeta	rain
pand	thunder (noise)
usha	wind

Animals:

arachna	spider
bara	eland
bolgani	gorilla
buto	rhinoceros
dango	hyena
dangina	hunting dog

gimla	crocodile
gorgo	buffalo
hatha	she-elephant
histah	snake
horta	boar
kiboko	hippo
lano	mosquito
lul-sheetah	water leopard (otter)
manu	monkey
numa	lion
pacco	zebra
pamba	rat
pisa	fish
sabor	lioness
sheetah	leopard
ska(a)	vulture
tantor	elephant
targorgo	white buffalo
tor	bear
wappi	antelope
waz	cat

People:

ho don	people
ho-za	white girl
dan-mangani	rock people
mal-mangani	golden man
pan-tarmangani	soft white man
go-mangani	black man
mangani	apes, people, baboons
bolgani	gorilla

kor ul gryf	lake of the gryfs
pastar ul ved	area in Pal ul Don
dyal	diatryma (riding bird)
garth	tyrannosaur
gorobar	lizard mount of the Terribs
gryf	triceratops
teribs	crocodile men
thipdar	pteranodon
toro don	beast man
waz-don	cat-man

balu	baby, young, small, loved thing
balu-den	branch, stick
b'wane	hand
daka zan	meat
dan	rock
den	stick
etarad	arrow
gund	leader
guru	king, leader
hohotan	tribe
kalu zu	big mother
kob zu vo	(hit big muscle 'strong hit')
kor ul	valley
lul	water
panda	noise
pand-balu-den	gun (thunder + stick)
ry balu-den	bow (crooked stick)
sopu	fruit, food
wala	house, shelter
yo	friend, is a friend of
zu-kut	village

Miscellaneous Phrases and Sentences:

b'wang valp-sopu?	hand full fruit? 'Is [the] hand full of fruit?'
u tand zut?	? not out
mu tar gogo rep	she white talk truth 'the white woman is speaking the truth'
Eta B'zan - Lot.	little hair face
Lob-Kob	kick-hit

Tarzan was known as Tarzan-jad-guru; his golden hair was jad-bal-ja.